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PISANELLO by G. F. HILL, M.A., of the Department of Coins, British Museum, London, Duckworth & Co. Imported by Charles Scribner's Sons, New York. \$2.00 net.

Twofold interest attaches to this book. First, because it contains an ample description of a less known painter, contemporary to Fra Angelico.

Vittore Pisano, called Pisanello, was a painter of some distinction of whom but a few frescoes and portraits are in existence, although many drawings declare him to have been worthy of greater fame. And in this volume we find a complete and carefully collated record of his work as a painter.

Great interest is, however, excited in the account of Pisanello as a medallist. Numismatists must find delight in the way this part of the book is handled. At the very outset of the VII Chapter it is seen that the keen expert in iconography is speaking. There is more authority, more assurance, affecting the style itself. In the last chapter there is also a review of some contemporary medallists which are, comparatively, unknown to amateurs.

The book is copiously illustrated with half-tone plates and supplied with an index.

* * *

An interesting catalogue has been received from the librarian of the Salmagundi Club, containing over one hundred titles of Louis XVII books, which were collected by Mr. J. Sanford Saltus and presented to this club. The whole vexed question of the "lost Dauphin" is exhaustively covered, and some rare volumes may be found here which would be coveted by any Royalist in France.

This collection is an additional Saltus gift, as Mr. Saltus had some three years ago donated to the club the best "Costume Library of the nineteenth century" to be found in this country.



PARIS, November 10th.

The autumn Salon, of which Eugène Carrière is president, is of greater importance this year because of its official character. After a long fight, it has been recognized by the Government, and a score of exhibits have been bought by the State for distribution among the National Museums.

The dominant note of this exhibition is impressionism, as indicated by an entire room set aside to the works of Manet. As a sop to the conservative element, there is also a room for the frigid, marble-like creations of Ingres. The exhibited pictures, however, follow in only a few instances his academic lead.

Twenty-one American-born painters are represented, their work being highly praised. P. S. Horton's canvas depicting the fête at the Elysée for the reception of King Alfonso attracts much attention.

Among the most notable pictures are portraits by Mlle. Dupee, M. Brinny, M. Giraud de Scevola, and compositions by Moreau Nélaton, des Vallière, Villette and Berges.

Considerable discussion has been caused by the announcement that the Kaiser's portrait will appear for the first time in a French Salon at the forthcoming Spring exhibition at the Grand Palais. The portrait will be executed by Felix Borchardt of Berlin.

The *Revue Internationale des Falsifications* is concerned chiefly with commercial adulterations. In the last number a series of papers has commenced on the manufacture of counterfeit works of art, from the pen of the editor, Charles Franche, in which he makes a number of startling revelations. There is in Paris an officine where needy artists of ability are employed in manufacturing old and modern "masters," and several recent lawsuits in the French courts show that the trade in such pictures is one of considerable proportions.

The article describes the methods of procedure employed by the counterfeiters to produce the effect of age on their own work, in which the white of eggs, finely ground coffee and varnish form the ingredients.

Some twenty years ago Barbizon school pictures were manufactured at wholesale. Largillières and Natters seem at present in demand. The Dutch and

Flemish old masters" have been exploited for a good many years, while of late attention has turned to the Italian primitives.

A specific instance is given in the case of an expert dealer who makes a specialty of portraits of the eighteenth century, had acquired, at Rheims, a portrait of a lady, without the hands, for \$40. He had it repainted wholly, and the hands were added. The work once finished, it was resold for \$600, as a Largillière, and has since been sold a third time for \$6,000.

At the famous San Donato sale in 1870 three so-called examples by Paul Delaroche were disposed of for \$16,000. These were simply copies by artists who received from 400 fr. to 500 fr. each. Recently a series of about twenty pictures, all bogus, and signed with the names of three living painters, were seized at the moment that they were being shipped to the United States by a Parisian picture dealer who is very well known in the trade.

There is, however, another side to the story. It is well known that Ziem no longer pays any attention to requests for identification of pictures claimed to be from his hand, as he is tired of denouncing forgeries. It was the same way with Henner, whose signature has been extensively forged on rank imitations. Still, men like Ziem and Henner, who have painted pictures by the thousand, may not always recognize their own work. A case is cited by the *Revue*, in which the late animal painter, Charles Jacque, denounced as a forgery a certain picture offered at auction. The dealers traced it back to his studio and made him acknowledge it as genuine.

Mercure de France has had a symposium running in some recent numbers in which Impressionism is ably defended as a safe and sane art expression, only seemingly novel, but not so in reality. Whistler is especially used as an exemplar of the cult, and his work is analyzed in various ways by men like Zuloaga, Maufra, Artot, Prinet and others.

At the same time an important addition is made to Whistler literature in an essay by Louis Gillet in the *Bibliothèque Universelle*, which is a perfectly candid and at times severe criticism. The concluding sentences indicate the trend of this elaborate appreciation. M. Gillet says: "One can not help deplored the loss of an artist so gifted and so subtle. He was the victim of his own lack of discipline, of his inexperience, of his love of art, above all of his hatred of philistinism, and he offers the spectacle of the savage too suddenly civilized, intoxicated by a foreign culture. When we wish to know Whistler in his most charming works, we shall turn over the leaves of his dry-points, admirable sketches, abridgements of his impressions, happy and spirited stenographic notes of the most delicate impressionism.

"Finally, if the work of a Chenavard is always instructive as showing how the abuse of subject, of philosophy and literature leads to disaster, Whistler's, on the other hand, will be an equally forcible example of the perils of a theory that excludes from art all that is human, all emotion, even all form, in order to be the more certain of excluding all thought.

GAUL.

LONDON, November 6th.

There is a gallery in London which is of unique interest because there we can find pictures by men whose fame is not heralded about, although their worth is equal, sometimes surpasses, their more notorious brethren of the brush. This is at the establishment of the Messrs. Shepherd at St. James's, where we find some minor masters or the work of men who painted but few pictures, but those excellently well.

It is rarely, for instance, that one finds an example of F. W. Hurlstone, the friend of Haydon and enemy of the Academy, who had some fame in his day. If he often painted as well as this *Gil Blas* and the *Canon Sedillo*, he must have been an original and vigorous artist. Already, while the older tradition was still strong, he seems to have struck out in the direction of certain more modern painters—to have anticipated the strong color and vigorous handling of Phillip—almost, indeed, to have surpassed him, and carried the research for salient relief and vibration of color to the point where the Impressionists took it up. Thales Fielding, the brother of Copley, is another little-known man; by him is a fine picture, *Richmond, Yorkshire*. Michael Wright (the despised "Wright" of Pepys's "Diary") is not familiar, and yet the portrait of *Mary, Daughter of Lord Montague*, is an accomplished performance somewhere near to Kneller, but with less swagger and more feeling. One more painter whose name has been somewhat overlooked, Nathaniel Dance, is seen in a portrait of *Lord Cremorne*, which comes within an ace of being first-rate.

Of well-known names there are a few examples here of interest. There is a most delightful Zoffani of *Sir Horace Mann*, a small full-length figure in a landscape which attracts one by the originality of the color scheme, in which dry red and curious discolored green predominate. I may also mention a really good Callcott, which is no common event.

After the dispersal of the Staats-Forbes collection I had to journey to Holland to follow the best examples of the Dutch school, in which this collection was so eminently rich, and found them in the newly enlarged gallery of Mr. A. Preyer

at The Hague. The array of important examples by Mauve, Jacob Maris, Bosboom, Israëls and so on was astounding. At the same time I saw a special exhibition of twenty water colors—and that meant twenty gems. There were four Mauves; three are so-called "sheep Mauves," and of the best. Four Bosbooms—the man whose brush indicates that queer contradiction of forcefulness combined with modest reserve. Of Jacob Maris five aquarellés are shown, every one distinctly *recherché*, most of them with the well known horse that pulls the "trekschuit" and his driver. A number of examples by Joseph Israëls, two beautiful water colors by Theo. de Bock, a masterpiece of Blommers (a child standing before the cottage-door, paying the woman who has just filled the milk can), and also a choice interior by Neuhuys.

There are no hierarchs among the Dutch painters—the school is a panarchy, for in that country each painter is a master, no matter in what particular line his specialty be shown.

The Fine Arts Society of London is holding an exhibition of the Water Colors by Alberto Pisa of Rome and Umbria, which I believe have been published in book form. At the same time and place there is shown a collection of water colors by William Foster, the son of Birket Foster, which are rather amateurish, anyway suffer by comparison with Pisa's work.

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